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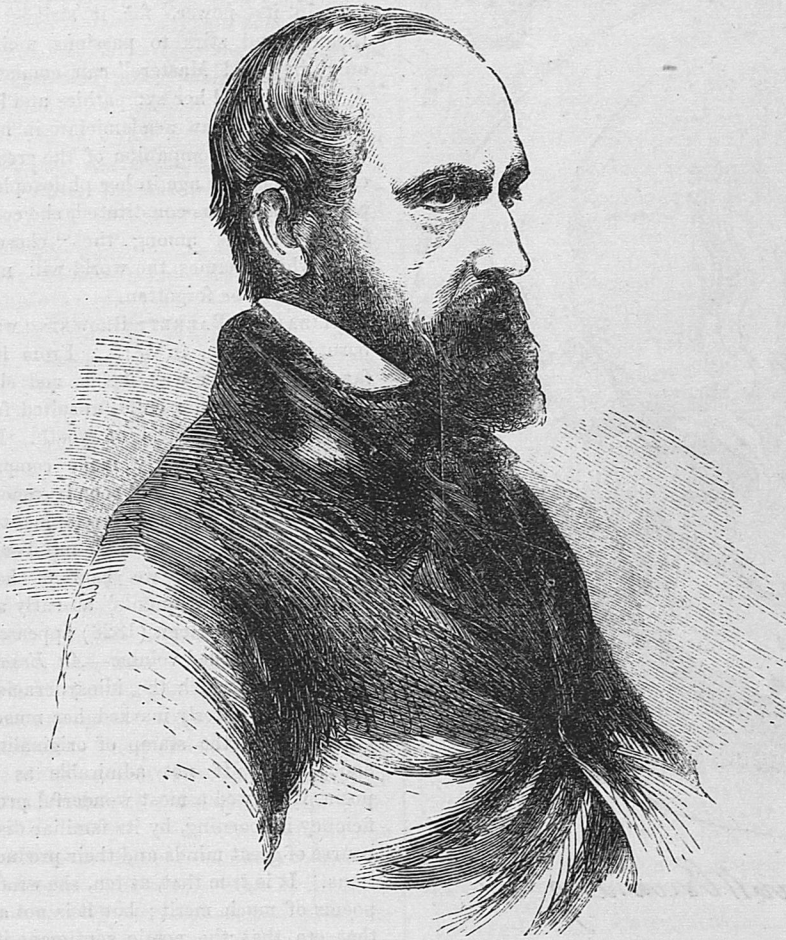
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HORATIO GREENOUGH.

MASTERS OF ART AND
LITERATURE.

Fourth Article

HORATIO GREENOUGH.

BY the death of HORATIO GREENOUGH this country lost one of its most promising artists, and an admirable man. His name had but just become identified with American Art, and his position fairly secured, ere he was called to that Court where the ideal of this life has its fullest realization in the eternal presence of perfect Beauty. This page cannot be more appropriately absorbed than in a sketch of the artist's life and works.

HORATIO GREENOUGH was born in Bos-

ton, September, 1805, in circumstances admirably calculated to develop the better nature and powers of the future artist. His education was attended to with much care, and he graduated from Harvard University in 1825, entering immediately upon the study of the profession he had chosen—that of sculptor. From boyhood he had foreshadowed the bent of his talent in the work of his knife. From pine and plaster he carved heads and busts with singular skill. As he grew older the chisel was brought into requisition; and while other students enjoyed the recreation of the pleasure-ground young GREENOUGH sought a marble mason's shop, and there learned the rudiments of his art.

Soon after his graduation he proceeded to Italy, (1825,) and commenced, with singular ardor, the study of the art whose models stared at him from every corner of the City of Ruins. ANGELO, and CAN-

OVA, and THORWALSDEN were his especial study; and the latter artist being still in the city, an intimacy soon sprang up between the great master and his Yankee pupil. The young man had much of the boldness of his race in his nature, and made strong strokes with his chisel; but careful laborious study soon tamed his hand, and he worked for two years with the most promising success—having, in that time, wrought several works of decided merit.

His health restored, GREENOUGH returned to Italy in 1828, when he again entered upon his studies with great assiduity. Orders came in upon him sufficiently to monopolize most of his time; but his industry was excessive, and no day passed that he did not give a portion of it to the study of the antique and classic around him. It was this study which gave so much force to his figures, and when, afterwards, he wrought upon the statue of "The Father of his Country," the severe serenity of the whole work showed with what success he had courted the secret power of the Greek masters. In 1833, having received the commission from the National Congress of his native country, he designed the colossal statue of Washington, which now stands fronting the Capitol to absorb the attention of every passer-by. It was erected in 1840. The commission was an honorable recognition of the Sculptor's talent; and the work is a lasting monument to his memory.

Besides the works mentioned above, the Sculptor executed many minor pieces and busts of great perfectness. No marbles rate higher in this country than his; and that he lived to execute no more, renders almost priceless what is left to us. We are now represented abroad by noble men, whose labors in Rome and Florence challenge the admiration of Europe; but none of these gave more promise than GREENOUGH, though they may live to accomplish more numerous works. In the names—POWERS, GREENOUGH, CRAWFORD—we should take pride, for it is they who lead the van of the band of Art-workers who are to give to America that love for marbles which shall render her, ere long, the repository of much that is great and worthy. What strides have we not already made in the development of our taste for the Fine Arts! and, counting upon a future of constant progression, what may we not promise ourselves in the way of Art patronage and Art culture!